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THE **ART NEWS**

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ROMANTICS ♦ RENAISSANCE PORTRAITS

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Cézanne: <i>Portrait de Madame Cézanne</i> , ca. 1885, lent by Mr. and Mrs. Samuel S. White, 3rd, to the current exhibition at the Marie Harriman Gallery. (See article on page 7).....	Cover
Cariani's <i>Portrait of a Nobleman</i>	Frontispiece 6
Intimate Cézanne Centennial.....	Alfred M. Frankfurter 7
Some Portraits of the Renaissance.....	8
A View of Two Native Romantics.....	James W. Lane 9
The Scene of Fin-de-Siècle Paris.....	Jeannette Lowe 10
New Exhibitions of the Week.....	11
German Museums' Nazi-Verboten Art.....	Mary C. Udall 13
Art Throughout America	14
Coming Auctions	17
Exhibitions in New York	19

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EXHIBITED AT THE ACQUAVELLA GALLERIES

IN THE SEASON'S FIRST OLD MASTER EXHIBITION: CARIANI'S "PORTRAIT OF A NOBLEMAN"

Noteworthy in a showing of "Renaissance Portraits," chiefly Italian (reviewed on page 8 of this issue) is this unusually distinguished likeness by an uneven yet generally interesting Venetian master. Giovanni de'Busi Cariani's place of birth is uncertain as its date, though the latter must have taken place between 1485 and 1490; in the early years of the cinquecento he was the pupil of Palma Vecchio and, like his master, deeply influenced by the poetic style of Giorgione. To the immediately subsequent period—probably about 1515—this Nobleman may be assigned. Its fluent compositional scheme, its tonal balance from green through green-grey to black, and the sensitive psychology of physiognomic rendition, represent a union which this ordinarily provincial master rarely achieved. In this case he was indebted not only to the inspiring example of Giorgio da Castelfranco but also to the more massive forms of the young Titian and, to an extent, to the restraint and discipline of Lorenzo Lotto's portraiture.

THE ART NEWS

NOVEMBER 11, 1939

INTIMATE CEZANNE CENTENNIAL

Paying Delightful Honor to the Master of Aix: 1839-1939

BY ALFRED M. FRANKFURTER

WHAT a joy to see a jubilee exhibition unpretentious, undidactic, yet completely eloquent of the artist's genius and—with one exception—of his personality! Thus the Marie Harriman Gallery is honoring the hundredth birthday, or rather birth-year, of Cézanne, the exception being the lack of a self-portrait, for such alone of the usual impedimenta of centennial celebrations seems mandatory to the event. That almost forgiven in the light of a double appearance of the at least equally indicative face of Madame Cézanne, one can go on to say that the show is a delightful experience with a great artist. Its strong point is its informality, the gathering of twenty oils and a dozen watercolors by the simple agent of personal taste plus, I suspect, the accident of what could be borrowed from exhibition-ridden collectors. But the combination of the haphazard with the firm basis of Mrs. Harriman's own possessions of Cézanne has produced a result that I imagine must be in spirit the nearest thing we can see today to those first early Cézanne one man shows in the Rue Lafitte. For apart from the impossible parallel of Vollard's having hung at once works dating from between 1872 and 1906, this group looks like one that might have been worked out between a painter and his dealer—a few things borrowed, others, with just enough *chefs-d'oeuvre*, picked from the studio. The impression, accordingly, is one of a vitality seldom if ever to be perceived in the *pompes funèbres de la première catégorie* which



LENT BY THE ESTATE OF JOHN O. SUMNER TO THE MARIE HARRIMAN GALLERY

"LES MOISSONNEURS," 1875-78: AMERICA'S FIRST CEZANNE, BROUGHT HERE IN 1895

are the conventional honors due centenarians.

Someone recently said of Cézanne that his epitaph might be "The Great Amateur," and, in its broadest meaning, it is a trenchant, perfectly true, even if slightly incomplete, characterization.

The kind of amateur of which I think, represents a classification for the major part of Cézanne's greatness. It takes in the uncompromising spirit, the ever dissatisfied ambition and the never tired renewal of effort to which the professional, in the sense that he is bound to his art by all the economic ties of modern times, can never attain as can the independent agent. Here is something of a guide to chart that incredible progress of Cézanne from the moment at which he was able and willing to throw away his perfected achievement in the Impressionist formula and, to all intent, begin over again on his own. And it is also a guide to the unique final result when one views the artist's output in entirety—that strange and often bewildering mélange of epochal masterpieces and sketchy projects and rejected efforts, the sum of a creative life which never had to satisfy anybody else. To this species of what one could call divine amateurism the present showing is an especially good index for, without including any of the familiar monuments of Cézanne's art, it has somehow lighted on nearly each of the elements that went to make up his artistic personality (and so again atoning for the self-portrait lacuna).

As a start, there is that fundamental and eternal of Cézanne problems—when can one term a picture of his "finished" and when not? In illustration, this exhibition boasts extreme degrees of the state popularly known as finished: *La Ste-Victoire* (dated after Venturi, as is the entire catalogue, 1885-86) and *Jeune Italienne Accoudée* (ca. 1896). Taking into account the difference between landscape and figure-piece, the former, with its enormous areas—they must occupy nearly a third of the surface—of ground color otherwise untouched by the painter's brush, is an



EXHIBITED AT THE MARIE HARRIMAN GALLERY

"AU BORD DE L'EAU," 1888-90; UNUSUAL NATURALISM ADDED TO CEZANNE'S PLANES

apotheosis of what is generally regarded as the "unfinished" Cézanne, while the latter will prove on close inspection by anyone merely on speaking terms with Cézanne's technique that in the matter of actual surface it was "worked over" about as much as any picture from his hand. Yet—and here is the test—which is more nearly that rare bird, the complete work of art, complete in the sense both of the painter's idea being carried

—even if none of it is by Cézanne. But the Italian girl is still a little implausible; she leans on as rubbery an elbow as Van Gogh's *Arlésienne*, and she completely fails to justify the endless hours her creator must have lavished upon her, quite apart from the fact that her repeatedly worked-over white sleeve is as messy and unpainterlike a job—only a comparison with the magnificent elan and planes of color of the accompanying



LENT BY MR. & MRS. SAMUEL A. LEWISOHN TO THE MARIE HARRIMAN GALLERY
WATERCOLOR (ABOVE) AND OIL EXAMPLES OF CEZANNE'S FULL RESOLUTION OF
THE STILL-LIFE: "THEIERE ET FRUITS," 1895-1905 & "LES GROSSES POMMES," 1890-94
LENT BY MR. JAKOB GOLDSCHMIDT TO THE MARIE HARRIMAN GALLERY



through and the apprehension of the idea by the spectator? For me there is no doubt. The great mass of the mountain, the plain before its slope, the trees and vegetation are communicated to me without hesitation, and I wonder greatly whether there are many people to whom they are not, in an era in which pictorial suggestion and codification has become the everyday jargon of department-store advertising and the car-cards

tablecloth is needed—as Cézanne ever turned out. The answer is obvious, and yet makes it clear that there never can be an infallible key to the enigma—personal vision being the only determinator.

It is only personal vision, however, which makes a canvas like *Au Bord de l'Eau* so great to me? This amazing union of Cézanne's vast plane-upon-
(Continued on page 18)

Some Portraits of The Renaissance

ALL credit to the Acquavella Galleries for the first old master exhibition of the season, "Renaissance Portraits," numbering fourteen items of which at least half are new to the local scene and well worth extended contemplation. Without qualification for nationality, the scope takes in France and Flanders, each represented by a single picture, as well as Italy, from whose schools, almost entirely of the sixteenth century, the balance is drawn. It constitutes no analysis of the High Renaissance, but rather an eclectic group of cinquecento portraits from Florence, Venice and Northern Italy, which, despite their accidental correlation here, are a highly interesting revelation of the portraitist's tendencies and styles in an epoch that saw portraiture paramount with other painting when not its greatest achievement.

Certainly no other phase of Cariani's *oeuvre* is so impressive as that exemplified by this exhibition's fine *Portrait of a Nobleman* (illustrated on the frontispiece), executed in the artist's most Giorgionesque manner, and eloquent also of the influences of the youthful Titian which he digested at the same time. Varied and subtle in its compositional dynamics, the torso weightily projected against the abstract backdrop while the head is almost profiled at its three-quarter turn and the bold sword-grip compensatingly thrusts diagonally into the lower part, this powerful design is redeemed by holding the delicately phrased, lightly brushed contours in an absolute tonal harmony of green, green-grey, grey, black.

Venetian painting is also seen in two virtually contemporaneous examples: by Bartolomeo Veneto—a *Young Nobleman* a little more on the side of the artist's later Milanese influences; and, a convincing attribution, by Zenale—a *Young Man* at bust length in the three-quarter turned head, of the Antonello-Bellini type of small portrait which just begins to analyze and probe the sitter while it still adheres to a rigid formula of pattern.

Among the Tuscan works, two are noteworthy. The recent attribution to Mariotto Albertinelli of the imposing portrait of a bearded man against a luminous green background (entitled a *Nobleman*—is he not better, according to his costume, called a scholar?) is based on an x-ray examination that is said to have revealed the artist's complete signature. Such documentation could not be exaggerated in importance, for one would normally have assigned this broad Piombesque figure to Venice proper, and not to an odd moment of the otherwise undistinguished Mariotto's career when he was touched by Venetian influence, perhaps even through the intermediacy of Sebastiano—which can be the only plausible explanation. The other picture is Sienese, an allegorical figure surely by Andrea del Brescianino, though it can scarcely be called a portrait however personalized the representation of its model. Its charm lies in its curious harmonies of gold, orange and red with which the almost mannerist school of cinquecento Siena anticipated Baroque color, combined with the deliberately exaggerated *sfumato*, astonishingly modern in effect, which Sodoma brought from Lombardy to his Sienese following.

Northern Italy has exponents in the form of profile-portraits by Bernardino de' Conti and Boltraffio, as well as a Bergamask realist's portrait to which attaches the name of G. B. Moroni. From still further north are a miniature *tondo* given to Corneille de Lyon and a charming example of mannerism by the Brussels Master of the Half Figures. A few of these and some others are problems, while the remainder may be accepted as monuments of their authors; both categories will reward a visit.

A. M. F.

A View of Two Native Romantics

Newman and Ryder: Recluses of the Brown Decades in America

BY JAMES W. LANE

IN HEADING their wonderful show of Newman and Ryder "Two American Romantics," Messrs. Knoedler & Co. raise a question. These painters—and in Robert Loftin Newman we have the most painterlike painter in nineteenth century America—were romantics, but how *American* were they? Ryder's distinction is that he could paint one thing well—the sea, if that be called sea which is in reality Buzzards Bay. But is there a spirit of place to it? Might it not as well be the Mediterranean or the China Sea at night? As for Newman, his pictures, which were never exhibited until he had been painting for forty years—and then, in 1894, by the same galleries that now do him justice—are equally timeless and placeless. They could be set in Moravia or Palestine or California. And how American were these paintings in their day? We know that, due to the spate of buying engineered for the French School during "the brown decades," they were little considered. Only the few collected them.

But though both Newman and Ryder went abroad, Newman to be influenced by Monticelli, Titian, and (as in *The Good Samaritan*) Daumier, and Ryder to be influenced by his thoughts—for his eyesight was already impaired—their touch remained American. That touch was perhaps, judging from their failure, not thought American then; but today, in our larger perspective, it has those qualities of lusciousness and spontaneity, especially in Newman, that are cardinal American characteristics.

Of these two romantics, then, Newman, who lived from 1827 to 1912, is a good deal the more exciting. Ryder's work has in late years been over-publicized, not to say forged, and a normal let-down under such conditions ensues. But even had he not been over-written, I find that his handling of paint is viscous and static compared with Newman's, and that he is not very able, as the



LENT BY MR. STEPHEN C. CLARK TO M. KNOEDLER & COMPANY

"FOREST OF ARDEN": NOSTALGIC LITERARY DREAM BY ALBERT PINKHAM RYDER



EXHIBITED AT M. KNOEDLER & COMPANY

FLAVOR OF DAUMIER'S ROMANTICISM IN "THE GOOD SAMARITAN" BY NEWMAN

painting of *Perette*, lent by Smith College, shows, in drawing the human figure. The most illuminating thing Ryder ever did was to paint the sea at night and to paint a few sturdy portraits. His canvases with literary appeal, like Mr. Stephen Clark's *Forest of Arden*, or *Macbeth* and *The Witches*—which it is interesting to compare with Newman's more luminous *Witch of Endor*, or *The Flying Dutchman*—are sometimes great. *Death on a Pale Horse*, lent by the Cleveland Museum, a tract against both pari-mutuels and bookies, is as spacious as any of his marines, the cloud forms having that dread echoing of what is happening or being feared below. There are certain Ryders in this show which fare badly for color, as the *Perette* and *Weir's Orchard*, and the latter has poor delineation.

The chief reasons for showing Newman next to Ryder, where he glows more majestically, is that not only were they both romantic in vision, but they were both recluses, both painted small pictures—with the exception of Ryder's *Death on a Pale Horse* and Newman's *Madonna and Child*—and both were collected by the same coterie. Newman carries off the honors in this comparison of work, because, while the ground against which his figures are set has no less murk than Ryder's, his figures, even when dimly shown,

(Continued on page 16)

"LA RUE ROYALE
ET LA
MADELEINE"



EXHIBITED AT THE CARROLL CARSTAIRS GALLERY

A MISTY VIEW OF
THE NINETIES
BY RAFFAELLI

The SCENE of FIN-DE-SIECLE PARIS

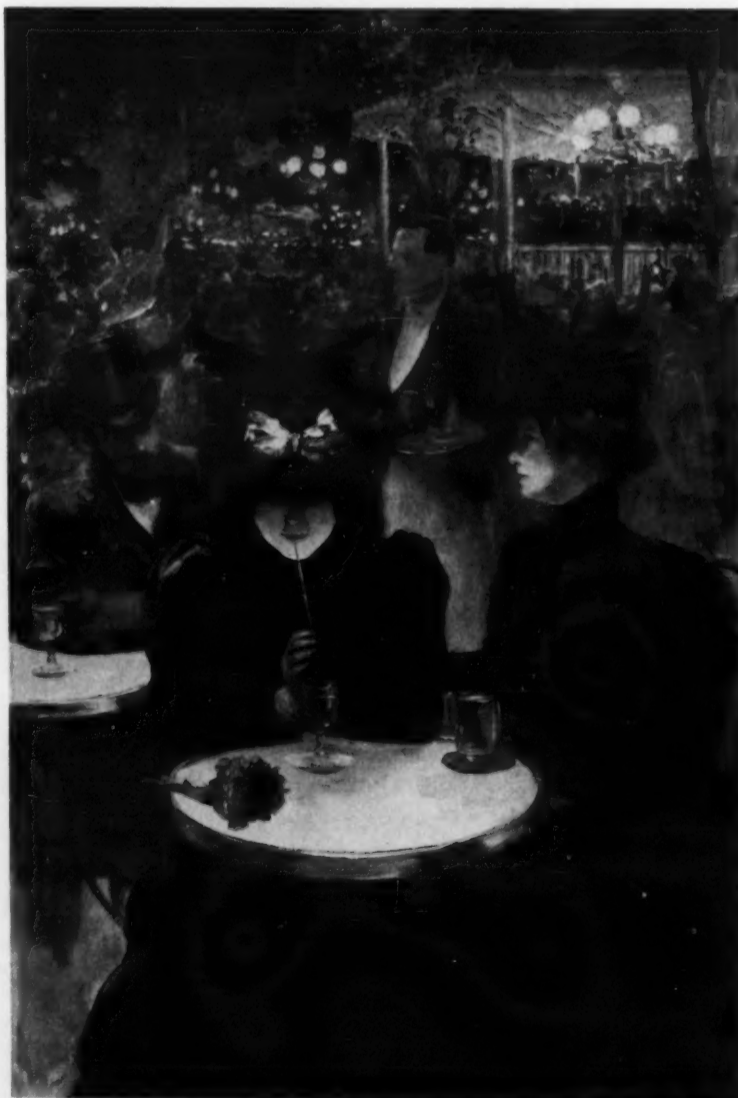
Nostalgic Paintings by Little Masters of the 90s

BY JEANNETTE LOWE

AN EXHIBITION of paintings gathered around the theme of "Paris in the Nineties" would have allure in New York at any time. Now when couturiers on both sides of the water are providing backward glances toward that source of inspiration in picture hats, wasp waists, tiny capes and infinite volumes of tulle, there is a constant reminder of the decade which was at least as mauve in Paris as in the U. S. A. Add to this visual reincarnation of the 1890 silhouette, the harsh political realities of the present, and it is easy to see why an escape into this enchanting world should have unusually nostalgic appeal.

The Carstairs Galleries have hung their walls in the manner of the nineties, small paintings satellites around a more important piece, with drawings from the work of a dozen or so painters of the day, and vividly reconstructed that era of grace and elegance. They have done it, not with the works of the best known painters of the time, although there is an example by Toulouse-Lautrec, but with such names as Somm, Luigi Loir, Bottini and the not-so-famous Beraud, artists who were doubtless as well known in their day, but whose orbit was less wide than that of Degas, Manet and the others whose view of the races, and life in the cafés and behind the scenes is a touchstone for our enjoyment of them today.

To Jean-François Raffaelli go the honors for two of the most solidly painted canvases in the show. His misty *Rue Royale*, with its stir of life in the street, its flickering light on chimney pots which finally reaches the



EXHIBITED AT THE CARROLL CARSTAIRS GALLERY
TRUCHET'S ROMANTIC MAUVE DECADE "OUTDOOR CAFE"

distant pediment of the Madeleine, is proof of his Impressionist grasp of a scene. No less so is *Les Courses à Longchamp*, tingling with excitement of fluttering crowds in the grandstands and tiny racing horses on the broad green track. Much smaller, and more definitely colloquial is Emile Gilliot's version of the same scene. Bouffant skirts, red and pale yellow parasols, and masculine sartorial elegance are seized upon with factual reality in this small painting.

No more provocative sight exists than a lady seated alone at a café table. In *Femme au bord de la mer* Jean Beraud offers this delightful phenomenon seated on a terrace under a fetching striped awning, and gazing out to sea as she sips her lonely drink. Truchet's *Outdoor Café*, with its beautifully painted white marble-topped table on which lies a bunch of violets, sets the scene with two romantic figures, puffed of sleeve and downcast of glance, oh so unaware of the masculine admiration emanating in waves from a nearby table.

One is continually confronted by those clothes, those swishing skirts and flying boas which constituted such hazards on wet pavements or on windy days. What prey to the elements they made their wearers, how they influenced their every gesture in such emergencies as Jean Beraud's imagination portrays! One painting, *Rue de Paris*, attributed to him, immortalizes the difficulties of negotiating a bus in a crowded rainy street. Another, *Les Bouquinistes*, with a background of book stalls, focuses its in-

(Continued on page 16)

New Exhibitions of the Week

EARTH TONES IN TEMPERA BY TALENTED INDIANS

THE F. A. R. Gallery has done an important piece of work in bringing to New York the tempera paintings of Indian life by various and—it should be emphasized, very talented—Indians of such Southwestern pueblos as Taos, Santa Fe, and Albuquerque. It is little realized how greatly Indians have enriched American art. In the old days their own tribal customs gave them subjects; as they were educated and materially helped in the eighteenth century and earlier by the missionaries from Mexico, they were put to decorating in distemper the walls of church interiors in greens, blues, reds, and yellows; and today, though on the reservations, they still cultivate, as they do in their jewelry work, their ancient, half-abstract tribal symbols. Let no one think that the technique of these Indians—Apaches, Navajos, Cochitis, or Pawnee-Creeks—is unfinished. It is as polished as that of Persian miniatures. And it has greater sweep and power!

Gerald Nailor, in fact—or to give him his Indian name of Tohyah, "Walking By The River"—has done a mural of the antelope hunt for the Department of the Interior in Washington. At the very least, as in *Deer Dance* by Ku-pe-ru, these paintings have a sort of Index of American Design value. But no one can gainsay their economy of line. In *Apache Scouts* by Alan Houser, the whole reflex of the thighs is indicated, Japanese-print fashion, by two tiny strokes.

All these paintings are done in tempera whose tones most resemble the earth colors in which Indians delight. A spectrum-like range of colors is used to denote the flounces of the women's skirts. The animals, like squirrels, running deer, and buffaloes, have all of Disney's whimsy, with much more stream-lined charm and artistic quality. This is fine art, full of pattern, and, to this observer, thrilling.

J. W. L.

VARIED MEDIA EMPLOYED BY DAHLOV IPCAR

AN OPPORTUNITY to see the unfolding of the talent of a young artist from the age of three to her early twenties is at present available at the Museum of Modern Art in the work of Dahlov Zorach Ipcar. Pencil and chalk drawings, ceramics, watercolors and finally oils are shown, with illuminating comments both on the part of the young artist as well as by her father, William Zorach. Her work first caught the eye of this reviewer when she was building with colored blocks in a nursery school at the age of four, and when her sense of design was so striking that it stood out on the floor as being the most interesting and creative activity in the room.

There are a number of conclusions which can be drawn from the present show. One is that Mrs. Ipcar was allowed both in school and at home to work out her own ideas without instruction, but simultaneously she did receive intelligent and sympathetic criticism from her parents, and expert appreciation. Pictorially she seems most free and interesting in her work between the ages of fifteen and eighteen, more so than in her latest painting. The very earliest drawings seem not unusual for a pre-school child. It is in the period between eight and eleven that her intricate and imaginative drawing of horses is striking. Whatever one's personal preference, it is interesting to see the growth of a talented child from babyhood to the threshold of maturity, and to read the excellent documentation which accompanies each stage.

J. L.

LANDSCAPES BY CALAPAI: HARRIS' PORTRAITS

WATERCOLORS by Letterio Calapai, a Boston artist, fill two rooms at the Tricker Galleries. Most of them deal with the landscape of New England and the Adirondacks in neat, clear patterns which are accented by the outline of hills or clouds, the formation of rocks in a lake, masses of pines, or occasional evergreens seen singly. They are inclined to become a little set, but Calapai's color is fresh, and he is sometimes successful in a harmony of simple blues and greens which tell his story in a straightforward if not particularly subtle manner. *Air, Light and Earth*, for instance, is attractive and so is *Abundant Fields*, which was made in the Poconos.

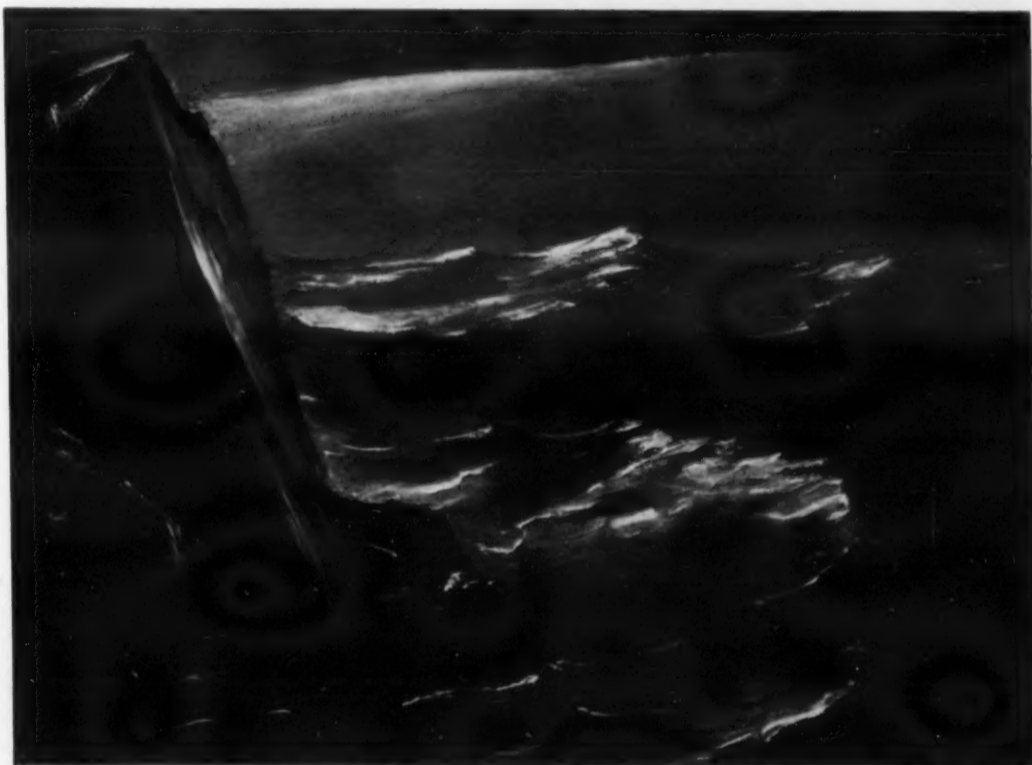
There is a group of New York studies painted

they evolved from his imagination. His boyhood memories of the Scandinavian coast serve him well. He is a sort of large-scale Ryder, with his deep understanding of the fluidity and concavity of sea water. When he betakes himself to still-life, as in *Quinces* and another still-life, *Plums*, his night-shrouded style does not desert him, but he draws less well. *Sea Ways* and *Night and the Sea*, however, could not be better.

J. W. L.

EAKINS REVIEWED IN TWO EXHIBITS

IT IS as much a disservice to the reputation of a painter as to that of a writer or any other artist to exhibit posthumously work that, by being kept in the bosom of the family or of his studio, he thought unworthy of himself. Nothing is more ghastly, except to close and very tolerant



EXHIBITED AT THE REHN GALLERIES

SCANDINAVIAN SHORES RECALLED IN THE SWEEPING "DAWN LIGHT" BY MATTSON

recently which are more complicated from a color standpoint, and one called *The Bridge* is freely painted, and seen as an atmospheric problem rather than pure pattern. Murals of which there are no examples here—though he did several at the New York World's Fair—should be this artist's métier, and one would like to see his work in it.

Marian Harris' portraits in a third room are stiff and conventional, with little looking below the surface of her subjects. Only in her *Sketch of Willetta Ravonell* does this artist seem to vary her one idea of what a portrait should be.

J. L.

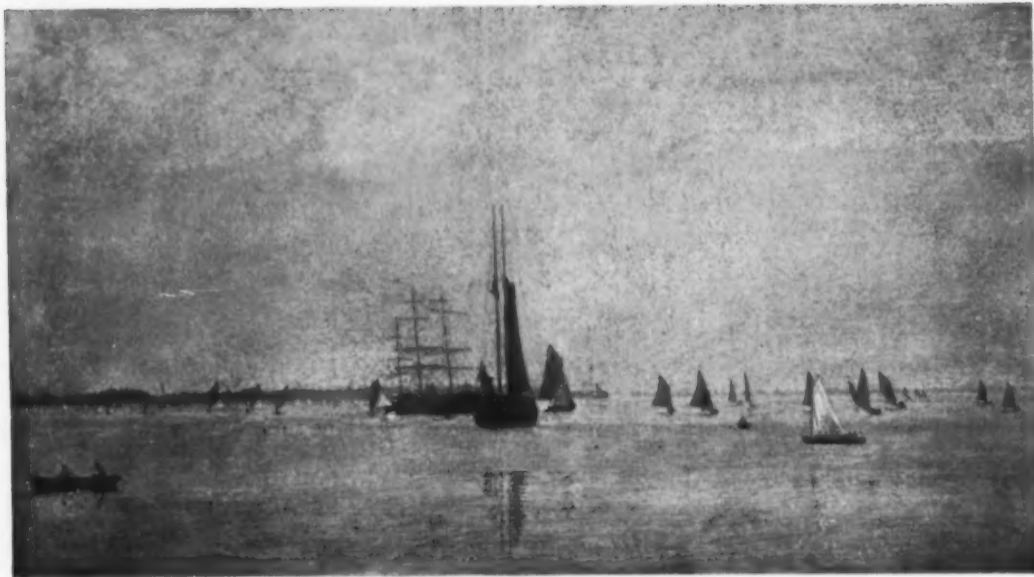
HENRY MATTSON'S STRONG MARINES

HENRY MATTSON should stick to the sea. That "ole debbil" is in his blood. His paintings of very Scandinavian seas, where horizontal skerries lurk in the rapidly flowing water, are excellent. The Rehn Galleries, which are showing three fine marines and eleven other Mattsons, will tell you that these sea paintings all come from the interior in two senses: they come from the artist's Woodstock studio, and

students, than random fragments kept either out of sentiment or to reap their posthumous reward. One would not suggest that all such are trash, but many are, and one would be less than frank in failing to indicate what are the merest flitter-mice of thought and technically very poor off-the-record efforts, at that.

The Babcock Galleries, in showing for the trustees of Mrs. Eakins's estate intimate studies and sketches by her husband which she kept out of reverence and sentiment, of course had no choice but to show all. It is not their fault that two, particularly, of the oil landscape sketches—*Summer of 1881* and the *Landscape at Gloucester, N. J. of 1882*—are boringly poor. It bears out this observer's idea that Eakins as a pure landscapist was only so-so; indeed, that he could be on the pedestrian side. *On the Delaware*, herein reproduced, is a better example of the painter's real abilities.

On the contrary, two of the portrait sketches in the Babcock Galleries, *Student's Head No. 1* and *No. 2*, are nicely realized, as is the *Elderly Lady Sewing* and the *Lady and Dog of 1884*, a study for the Metropolitan's *Lady in Blue and Setter Dog*, and which is preferable to the finished article. But ever and anon in these sketches Eakins



EXHIBITED AT THE BABCOCK GALLERIES

A THOMAS EAKINS' SKETCH OF BLUE WATERS: "ON THE DELAWARE RIVER"

jibs off from the upper level and becomes, as in *Hauling the Seine*, very foggy.

Fortunately, one does well to supplement these intimate paintings and sketches at the Babcock Galleries by a trip downstairs to the Kleemann Galleries, who have many completed paintings. Did Eakins yawn over his watercolors or was he just a muddler? The blotchy if adventurously technical *William A. Macdowell* is much less to be preferred than the oil of the same sitter, who had a rugged Pennell type of face. The better portraits at the Kleemann are of Rear Admiral Melville and A. W. Lee, both of 1905. Elsewhere in the portrait line confession must be made of a certain staleness in the handling of the eyes.

There are two great paintings in the Kleemann show. One is on the brown waters of the Delaware, and belonging to the *Sailing*, in the Philadelphia Museum, painted in 1874. The other is the *Wrestlers*, painted in 1899, lent by Mrs. Fiske Kimball. This latter is the finest figure painting Eakins ever did, fine in dramatic motion and decorative pattern, and superfine in drawing.

J. W. L.

CALLCOTT PRINTS & OILS; ANIMALS AND FLOWERS

OVER half of the items in Frank Callcott's exhibition at the Studio Guild are a series of black and white prints which he did for the Texas Centennial. In these, as in the oils which deal with architectural subjects, Callcott shows his ability to handle in a neat pattern the broad side of a building, the interplay of surfaces at the intersection of roofs, and the steps which lead up to imposing doorways. One or two missions are included in this series, and they are tastefully set in backgrounds which enhance baroque lines.

Among the oils, Callcott is also most at home in his paintings of Columbia University and a view of city roofs and towers. *The Hospital*, which is an amazing structure of American nineteenth century Gothic, is his most appealing work shown here. Less tight in its style, it is handled with imagination and has real quality. Portraits shown in this group are by no means as successful, nor are the one or two landscapes which lack the focus of some building to be compared with Callcott's architectural paintings.

At the same gallery are sculptures by Madeleine Park who has gone to the circus for her models. A galloping dromedary, an Indian elephant and a giraffe are straight out of Barnum and Bailey and Ringling Brothers. Less exotic are dogs from the Humane Society, which she models with great sympathy.

Flower paintings by Irene Luke, a New York artist, hang in another room. These are frankly

decorative studies of arrangements seen against a silver grey background.

J. L.

GERMAN EXPRESSIONISM: A GROUP BY F. BLUMBERG

FEIGA BLUMBERG, who occasionally has exhibited paintings in the group shows of the Artists Gallery, is now holding there a one man exhibition. The wife of the painter, Benjamin Kopman, there are in her work only one or two references to his heavily underscored style. Her kinship with such German expressionists as Max Beckmann, with whom she has exhibited in Germany, is seen in the analysis of *The Poet* and *The Painter* and another portrait. In all of them the sense of life as a dark oppressive dreamlike existence is strong, the painter unmasking only for a moment in a flash of understanding the creative artist's struggle with his problem.

Color is Mrs. Blumberg's great strength, and she balances it skillfully in *Landscape* and in the still-life paintings of flowers. Curiously enough in this sophisticated style, the artist's way of looking at flowers is reminiscent of peasant art, the richness and warmth being enjoyed for its own gaiety rather than for the part it plays in the composition as a whole.

J. L.

PAINTERS AS SCULPTORS: A NOVEL SHOWING

IT WAS a happy idea of the Buchholz Gallery to give an exhibition of sculpture by painters; happier as an idea, because it is novel, than always in the examples shown. For in only one case, that of Modigliani, do you come away feeling that the painter would have been better as a sculptor.

Gauguin suffers in his wood of the *Tabitian Woman*, an old crone who is yelling or crooning, or perhaps one should say, just crooning. Such a study in angles loses the sense of Gauguin's hot-headed color, even though the wood here seems to have been stained a malachite green. Again, in the *Standing Woman*, he seems not himself and much more as Toulouse-Lautrec would be. Matisse's qualities as colorist and linealist serve him hardly well in the works exhibited by him, of which, from the standpoint of his career about 1908, the *Standing Woman* is most interesting.

It is Renoir who comes out the best, whose sculpture principles are more nearly akin to the principles, and the effects, of his paintings. His *Portrait of Coco* is easily recognizable as the same little boy, Renoir's son, who figures in the

charming *Child Writing*, the oil in the Stephen Clark Collection. Degas is true to himself in the beautiful bronze *Dancer* and Daumier in *Jacques Lefebvre* carries his rare gift of caricature into a nose five inches long contrasted with a forehead two inches high. Modigliani's *Head of a Woman* gives promise of what might have been, had he deserted painting entirely. And with the early Picasso *Harlequin Head*, done in the style of Epstein's early scuffed work and contemporaneous with Picasso's blue period, we have an altogether sunny study, much sunnier and more robust than half of the blue period paintings.

J. W. L.

AROUND THE GALLERIES: THREE NEW SHOWS

THE very picturesque qualities of Puerto Rico and Algeria have engaged the efforts of Owen S. White who is exhibiting at the Newton Galleries. A New Yorker who has wandered all over the globe and combined his interest in painting with work in the theater, White likes to paint the streets of Biskra, mosques, and the desert in warm, rather dry color. *La Quinta de los Padres* is one of the better organized and simplified canvases. In it he has brought out the difference between waving palms, and the fluffy little trees which shelter the low buildings. Puerto Rico, which is now his home, has inspired him to paint one or two portrait studies of native women, which emphasize their primitive characteristics, but are less satisfying than the landscapes.

AMONG the paintings by Bertram Goodman which are being shown at the Julien Levy Gallery, the ones which deal most successfully with the city are two subway scenes. These have the feeling of a slick Machine Age, but not so mechanical as to supersede occasional human values. The negro who mops up in one of these paintings adds color and life to a scene which

(Continued on page 16)

EXHIBITED AT THE BUCHHOLZ GALLERY
HEAD OF A WOMAN BY MODIGLIANI

German Museums' Nazi-Verboten Art Exhibited in Boston

BY MARY C. UDALL

THE Nineteen-Thirties stand as a milestone in German art. The last seven years have witnessed a considerable upheaval, with many headlines but, in the United States at least, almost no exhibitions to show what was happening. As the first exiled works disposed of by the German museums begin to find their way to our shores, the Institute of Modern Art has brought many of them to Boston for exhibition this autumn.

A startling change has taken place since 1931. In the catalogue of the German exhibition held at the New York Museum of Modern Art in that year, one reads, "However much modern German art is admired or misunderstood abroad, it is certainly supported publicly and privately in Germany with extraordinary generosity. Museum directors have the courage, foresight and knowledge to buy works by the most advanced artists long before public opinion forces them to do so. Some fifty German Museums are a most positive factor in supporting artists and in educating the public to an understanding of their work. German scholars, curators, critics and publishers are as active as the Museums. . . . German art schools, academies, schools of applied arts, are remarkable in that they employ as teachers many of the most advanced German sculptors and painters."

That was in 1931, and these were the same artists whose work now appears in the Boston exhibition. The history of their banishment is brief and familiar. In the autumn of 1933 the Reich Chamber of Culture was established to regulate economic and social questions in the cultural professions, and the exercise of one's art became officially dependent upon party membership. In October of that year came the first "Day of German Art," when the cornerstone was laid in Munich for the House of German Art, the first monument of a new German architecture.

Little more was heard until this building was completed in 1937. With its



LENT BY MR. P. GOODWIN TO THE INSTITUTE OF MODERN ART, BOSTON
KLEE'S "DYING PLANTS," FORMERLY AT WEIMAR



LENT BY THE BUCHHOLZ GALLERY TO THE INSTITUTE OF MODERN ART, BOSTON
BECKMANN: "CHRIST AND ADULTRESS," EX-KUNSTHALLE, MANNHEIM

dedication there were held concurrently a large exhibition of post-1933 approved works in the new House of German Art, and an exhibition of so-called degenerate art, held up as an instructive contrast to the recommended style. Included in this disfavored group was much of Germany's effort in Expressionism, Cubism and Dadaism. Witness to a certain amount of confusion at this time is the fact that while some of Kokoschka's work hung in the Exhibition of Degenerate Art in Munich, German museums were sending their best Kokoschkas to the great exhibition held in Vienna in honor of his fiftieth birthday.

Until this time there had been no official ban on any art in Germany. Now, however, came a decree to "clean up all German art museums, without regard for legal forms or the property rights involved." A bonfire was suggested for the condemned objects, but it was finally decided to sell them outside of Germany. Many of them found their way to America through the auction sale at Lucerne in June of this year; others have come through private commerce.

Now on view in Boston are four works formerly belonging to the National Gallery in Berlin, and one which was exhibited there as a loan. Wood sculptures by Barlach could not be brought across the ocean for the 1931 exhibition in New York, for fear of splitting during transportation; but two of Berlin's Barlachs, the *Revenge* and the *Reading Monks* now appear in the Boston exhibition, lent by their American owners. The Berlin Gallery formerly owned Kirchner's oil painting, *The Street*, and one of Paul Klee's most famous watercolors, *The Twittering Machine*. These are now in Boston, with Feininger's *Architecture of Lüneburg* which used to hang in Berlin as an indefinite loan.

Four works from Dresden are now in this exhibition. Kokoschka's large *View of the Elbe near Dresden*, done just after the War during the period of his firmest assurance, was once part of the collection of the National Gallery of Painting in Dresden. Also in this collection were Beckmann's *Portrait of the Actor Zeretelli*, and Paul Klee's famous oil painting *Around the Fish*. From Dresden's Albertinum came the wood

(Continued on page 18)

ART THROUGHOUT AMERICA

CHICAGO: CAPOLAVORI AT THE ART INSTITUTE

MASTERPIECES of Italian art lent by the Royal Italian Government to the Golden Gate Exposition at San Francisco will be exhibited from November 18 to January 9 at the Art Institute. It is most fortunate that this opportunity to view at first hand works from great Italian collections which will never be seen again in the United States should be given to museum visitors in the Middle West, and the Institute is

Bargello in Florence, come Donatello's *Bust of a Young Man*, Bernini's *Portrait of Costanza Buonarelli* and the vigorous small bronze of *Hercules and Antaeus* by Pollaiuolo.

NEW YORK: REPORT ON WPA ART PROJECT

MAJOR accomplishments of the New York City WPA Art Project during the past four years are summarized in a report made public by Lieutenant-Colonel Brehon Somervell,

lic buildings. The Scenic Designing and Model Making Division, which became a part of the Exhibitions Division September 1, 1939, had completed 138 dioramas during its operation as a separate division.

Under the Emergency Relief Appropriation Act of 1939, certain changes were made necessary. The WPA itself cannot sponsor any project and Mayor LaGuardia assumed the sponsorship for the New York City Art Project, its administration being turned over to the New York City WPA instead of being handled directly from Washington as formerly.



DETROIT INSTITUTE OF ARTS
BY ANTONIO LOMBARDO:
A MARBLE "MADONNA AND
CHILD"; DETAIL (LEFT)

DETROIT: TWO LOMBARD SCULPTURES

ON EXHIBITION at the branch museum of the Detroit Institute of Arts at Grosse Pointe are two remarkable pieces of Lombard sculpture of the Renaissance belonging to the Institute. One, a recent gift of Mr. Jacob Heimann, is the *Head of an Angel* by Benedetto Briosco; the other, a *Madonna and Child*, a gift of the Founders Society a few years ago, has recently, on the basis of further study, been attributed to Antonio Lombardo.

Reminiscent of Leonardo's drawings of curly headed youths, the head, charming despite its fragmentary state, is by Leonardo's contemporary and friend, the author of the triumphal portal of the Certosa at Pavia. The attribution of the Detroit piece to him is not new: it has been published under his name by Malaguzzi Valeri in his book on Amadeo, master of Benedetto Briosco. Study of Benedetto's work on the Certosa will reveal types similar to the *Head of an Angel*, and will enable one to formulate an idea of the graceful, elongated, body to which it once belonged.

When the *Madonna and Child* was first acquired by the Institute, no definite attribution was made, although Dr. W. R. Valentiner—who writes of the two sculptures in the *Bulletin of The Detroit Institute of Arts* for October—mentions the fact that the classical attitude and the costume pointed to Venice as the place of origin. Further consideration, Dr. Valentiner states, has made him believe that it is the work of Antonio Lombardo, the rarest member of a great family of sculptors who, originating in the region of the Lake of Lugano, worked in Venice.

The group compares with two of Antonio's most important works—the signed marble relief in the Santo at Padua, and the *Madonna della Scarpa* in San Marco in Venice (1504-1505). Even more intimate than the enthroned Queen of Heaven in San Marco—which already revealed the new *sentimento* beginning to appear in Venetian painting—combines a sweetness of conception with High Renaissance plastic forms in massive composition, and in the treatment of the nude child which completely fills out the space.

NEW YORK: REOPENING OF THE BACHE COLLECTION

FOR the third season, the distinguished Bache Collection of European art is now open to the public—on Tuesday, Wednesday, Thursday and Saturday—at 814 Fifth Avenue. In addition to the familiar masterworks—many of them were on view at the "Masterpieces of Art" exhibit at the New York World's Fair—a portrait of the Director, Mr. Jules S. Bache, by Simon Elwes will be shown for the first time.

the only American Museum which has arranged for their exhibition. Their installation will be supervised by Commander Eugenio Ventura and Professor Giulio Carlo Argan, delegates of the Ministry of National Education, who bring with them a staff from Italy of special packers and shippers to handle the valued objects.

In addition to those ever popular and completely familiar Florentine masterpieces, Raphael's *Madonna della Sedia* from the Pitti, Botticelli's *The Birth of Venus* from the Uffizi, and Michelangelo's relief of the *Madonna and Child with the Young St. John* from the Bargello, there are a number of others from the collections in Florence, Venice, Milan, Naples, Turin, Rome, Udine, Vicenza and Palermo.

High marks of early quattrocento painting in Florence are the handsome Masaccio *Crucifixion* lent by the Royal Gallery, Naples, and the *Christening of St. John* by Fra Angelico which comes from the artist's own monastery, San Marco in Florence. The peaks of Venetian achievement of several centuries are represented by paintings by Mantegna and Giovanni Bellini lent by the Royal Gallery of the Academy, Venice, by one of Titian's remarkable portraits of Pope Paul III from the Naples National Museum, by a Tintoretto from Vicenza, and by a Tiepolo from Udine.

From that treasure chest of sculpture, the

Works Project Administrator for the City. This extremely important document will be reviewed editorially in a forthcoming issue of THE ART NEWS.

The four main creative divisions of the project: Mural, Easel Painting, Sculpture and the Graphic Arts, completed a total of 63,007 works in the four year period. Allocations are made to tax-supported public buildings upon the reimbursement to the project for all other than labor costs.

The work of the project's service divisions includes Art Teaching, the Index of American Design, Photography, Posters, Exhibitions and a Technical Division. Within the four year period, a total attendance of 718,189 persons was recorded at the 85,336 class meetings held by the Art Teaching Division. The Index of American Design, in surveying historical native decorative art, produced 5,601 plates; the Photography Division produced 40,388 negatives, 170,254 prints and 3 original motion picture films. Poster reproductions, printed by the silk screen process, totalled 345,024, while poster artists produced 14,670 designs; the Exhibitions Division put on view 1,540 local and out-of-town exhibitions of work produced by the project and circulated 257 shows. The Technical Division, designated as Restoration, Installation and Technical Service, before September 1, 1939, restored 464 paintings in pub-

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Odilon Redon:
 Two Flower Paintings

Maurice Prendergast:
 Three Paintings

Arthur B. Davies:
 Three Figure Paintings

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Amedeo Modigliani: *Portrait of Lusia Czechowska*

André Derain: *The Window on the Park*

Paul Gauguin: *Autour des Huttes, Martinique*

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The Scene of Fin-De-Siècle Paris

(Continued from page 10)

terest on a tiny creature in a pink shirtwaist and petticoat to match, which swirls out distressingly in the wind, not unnoticed either, by the inevitable old gentleman who too hangs on bravely to his high black hat.

Fourteen watercolors by Henri Somm are the largest group by one artist. His ladies are *ladies*, but he does not include one sketch of Yvette Guilbert singing. George Bottini, on the other hand, leans more to the world of the can-can. The fluffy diaphonous skirts of his *Danseuse au Moulin Rouge* are not adjusted to conceal her wicked black legs. *Au Bar*, another of his gems, is painted in a quite modern style, its figures flatly seen in pattern of well woven color.

Would you like to study the phenomenon of an 1890 bathing machine? C.J.C., unknown except for these initials, offers *Ostende* in small compass but definite detail. The vehicle known as "Le Tillbury?" Bottini calls one of his canvases by that name, and matches its sporting occupants with an admirer on foot in a checked suit. There is one series of four paintings by Georges Miro—not even the spiritual grandfather of the contemporary of this name. In the delicate pastel shades in which he sees the streets of Paris there are accents of grey and black, and the cumulative effect of familiar scenes painted in one palette.

Victor Mathieu Corcos has produced *Skating*, a real chef d'oeuvre of poise and balance. Its subjects on roller skates, amazingly clad in white mull and wearing long black kid gloves are in a sense but two. One carries discreetly a black umbrella, rolled up, and seems fairly sure of herself. The other female is supported, however, by two masculine hands which reach into the picture, and give the desirable feeling of security to what would otherwise be her touching helplessness.

Forty-seven paintings make up this delightful exhibition. It fully justifies its name, and furnishes an opportunity to see the work of artists, who saw clearly and painted well even though they did not attain to the fame of their great contemporaries.

A View of Two Native Romantics

(Continued from page 9)

are drawn with more subtlety and with an exactitude in color values and shading which is astonishing. Take a tiny painting, such as the lightly painted *Mother and Child*—a composition that Fantin would have loved, and perhaps the forms came from him: it is compact and has great feeling. Little hair-lines, like those in marble-granite stationery, do the supplementary shading, but the favorite palette of Newman, dark pink and turquoise, sings against the grain of the canvas. *The Witch of Endor*, in which the figures are set 'way over to the right and imbedded in a molasses-colored ground, gives the key to what this artist who, as here, could be ravishingly fine, can accomplish. A cardinal red, a vivid green, white with a purple sash, are the only notes of color. But what singing strength!

By the time he was twenty-seven, in 1854, Newman had been abroad. He veered from Düsseldorf (praises be!) and went, like La Farge, under Couture in Paris. He was employed by the Confederate Army—being a Virginian—as a draftsman during the Civil War and he also fought in Virginia. Here is one of the heroes of American painting, who comes clean on every artistic count.

New Exhibitions of The Week

(Continued from page 12)

without him would have been a drab succession of pillars in the dark.

Other paintings in which the city is basically the theme are a macabre fantasy called *Midsummer Night's Dream* and *Pillars and Pygmies*, both of which make a nightmare of the towering shape of an elevated station. Two portraits, especially one of a dock worker, are penetrating and sympathetic studies, and there is a small still-life—brushes in a glass jar—which shows imagination and gaiety, the latter quality most appealing in Goodman's otherwise troubled view of life.

AS FINE a collection of English eighteenth and nineteenth century sporting paintings as is likely to be seen in this country outside of a museum is now on exhibition at the Ackermann Galleries. The special quality which attaches to the pageantry of riding and hunting is so thoroughly tied up with a faithful portrayal of the scene and both its human and equine participants, that to see paintings which have any real depth of feeling is unusual. Gathered together here in large number are examples by J. N. Sartorius, whose groups are distinguished by their observation of the landscape as well as by the rhythmic flow of line of hounds and horses. A more primitive painter was his brother, F. S. Sartorius, who silhouettes his riders against a threatening sky.

Ferneley is represented, as are Stubbs and Wootten, the latter by a sturdy and anatomically accurate portrayal of a steed. J. F. Herring, who has been copied in prints ad infinitum, is there, and there is one painting by Shayer. In work which is on this aesthetic level it is not the quaintness nor the careful documentation which strikes one, but the shining landscape and real beauty of the animals. The style of Richard Simpson who worked toward the middle of the nineteenth century, is shown in *Puckeridge Hounds*, the dogs spectacular in the fleetness of their massed action.

COMING AUCTIONS

Whitridge Chinese Porcelains & European Art

THE superb private collection of Chinese porcelains and pottery formed by the late William H. Whitridge of Baltimore, Md., will be dispersed at public sale at the Parke-Bernet Galleries in three sessions, on the afternoons of November 16, 17, and 18, following exhibition there daily from November 11 and including Sunday, November 12. The sale takes place by order of the trustees: Horatio L. Whitridge, Mrs. W. Irving Keyser, and the Mercantile Trust Company of Baltimore. It is stated in the introduction to the catalogue that these Chinese ceramics are the finest group to appear at auction in the last seven years and the most complete in their range to be offered in nearly two decades. They are representative of Chinese ceramic art from the early dynasties, dating back to the pre-Christian era, and extending to the Ch'ien-lung period in the eighteenth century. Many rare and exceptionally beautiful pieces are included, and the great majority was shown at a special loan exhibition at the Baltimore Museum of Art from June to October 1930. A number of the important items had previously been contained in distinguished European collections and in the J. Pierpont Morgan, James A. Garland, Heber R. Bishop, and other notable collections in America. Some European art objects also collected by the late Mr. Whitridge are present in the sale. These comprise small groups of drawings by French nineteenth century artists; paintings including works by Henner and Jacque; portrait silhouettes with examples by Edouart; and European decorative porcelains.

One of the outstanding items representative of the ceramic art of the early Chinese dynasties is a rare Sung (420-479 A.D.) incense burner formed as a low flaring beaker upon the conjoined bodies of three rams, symbolizing the revivifying strength of Spring. Of the T'ang period, one of the finest pieces is a splash-glazed pottery hexafoil tripod jardiniere. It is of particular significance that this Whitridge collection, so complete in its category of Chinese ceramics, includes a pottery urn of the primitive third millennium B. C., exhibited at the Fogg Art Museum, Cambridge, Mass., in 1929.

A fine five-piece temple garniture of the late Ming period with beautiful leaf-green glaze comprises a covered incense burner, a pair of beakers, and a pair of altar candlesticks. Of particular interest are two K'ang hi porcelain *chien tung* or arrow holders.

Furniture and Rugs from Private Collections

A PUBLIC sale featuring English and French eighteenth century furniture, consigned by two New York private collectors and other owners, and a group of exceptionally important Oriental rugs and carpets, including silk rugs of the most luxurious type, from the collection of a New Haven private owner and sold by order of Wiggin & Dana, attorneys of that city, will take place at the Parke-Bernet Galleries on the afternoon of November 15. The collection will be on exhibit daily, commencing November 11 and including Sunday, November 12. The sale also includes some choice Georgian silver, several Chinese carved jades, lace-trimmed table linens and an extensive Crown Derby decorative porcelain service.

Notable among the furniture is a rare Queen Anne walnut and brown leather wing chair, a pair of Louis XVI deep armchairs covered in petit point with the frames laqué blue and terra cotta, a Sheraton inlaid mahogany bow-front sideboard, a set of four Louis XV walnut armchairs carved with knots of flowers on crest and skirt and covered in moss green velvet.

Of exceptional importance among the choice Oriental weaves is a large Tabriz audience carpet featuring in the paneled design a throne section and a compartment for kneeling suppliant, with elaborate Cufic calligraphic inscriptions in one of the multiple borders. The designs of both a Kashan silk carpet and a Kirman palace example are based upon that of the famous Ardebil carpet at the South Kensington Museum, London. Among the



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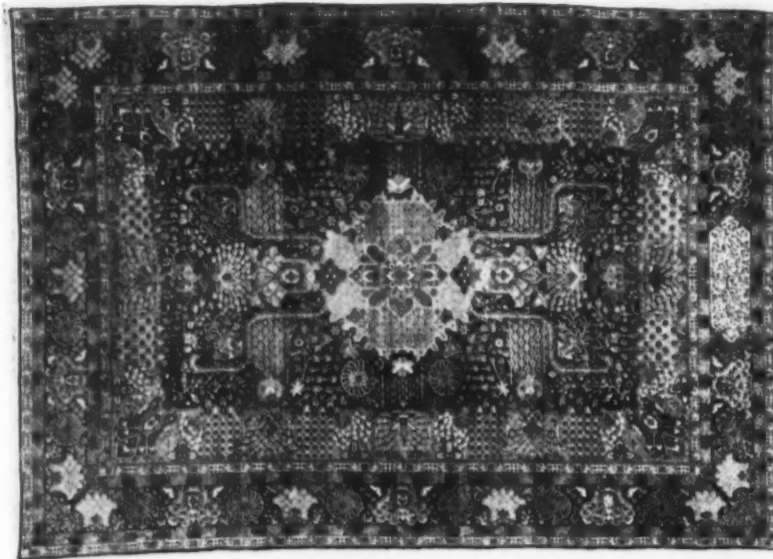
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Intimate Cézanne Centennial

(Continued from page 8)

plane construction with a sensitive poetry as limpid as the water which reflects its wondrously beautiful forest and heavenly blue, is perhaps rare enough to make the answer negative, to confirm one man's opinion of a picture in which the language of painting is no longer mere rhetoric but has become pure song.

 Hardly less moving is the magnificent series of still-lives in the exhibition which surveys in a single panorama the full maturity of this vital, one can really say supreme phase of Cézanne's personal approach to art. The progress, step by step, is from the fluent Impressionism of the *Vase de Fleurs* of 1873-77, through the formal majesty of the *Grosses Pommes* of 1885-87 and the dramatically shadowed arrangement of the *Nature Morte* of ca. 1888 (here the catalogue and Signor Venturi err in the date of 1906—obviously impossible on technical grounds), reaching a brilliant resolution of color architecture in Mr. Goldschmidt's *Grosses Pommes* of 1890-94 and in the watercolor masterpiece *Théière et Fruits* of 1895-1905, while in the bold forms, at first slightly muddy but then revealing sure, careful fulfillment of the final abstract formula, of the *Nature Morte* of 1895-1900.

 More figure-pieces and portraits is all one could have wished for. Mr. White's *Madame Cézanne* (reproduced on the cover), nevertheless, is an unusually keen close-up of Cézanne's projection of the human figure, sparing neither the psyche nor the *teint* of his sitter in an unswervingly objective construction of color and mass. And the handsome back of Mr. McCormick's *Baigneur Debout*, he who in his landscape would have turned Poussin green with envy for such consummate ordering of figure and land and space, easily makes up for others twice and thrice its size. It is still difficult to believe that the man who painted these standards of the twentieth century was born as long as a hundred years ago.

Nazi-Verboten Art

(Continued from page 13)

 sculpture of *Joseph and Maria* by Gerhard Marcks, who once taught in the Bauhaus in Weimar.

 Weimar's State Art Collection is represented in Boston by two watercolors of Paul Klee, *Dream City* and *Dying Plants*, the latter perhaps one of the finest paintings in the whole exhibition. Beckmann is seen again in the powerful *Christ and the Adulteress*, formerly in the Kunsthalle at Mannheim. Another Biblical subject, *Christ and the Children*, one of the religious series which Emil Nolde painted with great conviction, has arrived in Boston from the Kunsthalle in Hamburg, by way of a private American collection in the Middle West. The Kunsthalle has been particularly rich in modern European art; from this gallery also comes Modersohn-Becker's famous *Praying Peasant Woman*.

 From Essen's Folkwang Museum, distinguished for its twentieth century collection, comes Nolde's *Girl with Tulips*. Hanover's Landesmuseum is represented by two watercolors of Franz Marc, now owned by the Rhode Island School of Design. From the same museum came the *Head of a Girl* by Lehmbruck.

The list goes through a dozen German cities—Breslau, Kiel, Stettin, Halle, Frankfurt. These are the paintings and sculptures which were once selected by Germany's leading art museums as the most significant works of twentieth century German artists, and which now by a twist of fate have come to take a place in our American collections.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
ACA, 52 W. 8.	Joe Jones: Paintings,	Nov. 12-Dec. 4
Ackermann, 50 E. 57.	English XVIII Century Sporting Paintings,	to Nov. 18
Acquavella, 38 E. 57.	Renaissance Portraits,	to Dec. 6
American Fine Arts.	Allied Artists: Paintings, Sculpture,	Nov. 11-12
American Salon, 110 E. 50.	Hildegard Hamilton: Paintings,	to Nov. 18
An American Place, 509 Madison.	John Marin: Paintings,	to Nov. 27
Argent, 42 W. 57.	Briggs; Law; Schneider: Paintings,	Nov. 13-25
Artists', 33 W. 8.	L. Schanker: Paintings,	Nov. 14-25
Associated American Artists, 711 Fifth.	Quintanilla: Paintings,	to Nov. 25
Babcock, 38 E. 57.	Eakins: Paintings,	to Nov. 25
Barbizon-Plaza, 101 W. 58.	L. Blaney: Paintings,	Nov. 13-Dec. 9
Bignou, 32 E. 57.	French XIX and XX Century Paintings,	to Nov. 30
Bittner, 67 W. 55.	Portraits of Composers,	to Nov. 30
Bland, 45 E. 57.	American Sporting Prints,	to Nov. 18
Bonestell, 106 E. 57.	Puma: Paintings,	to Nov. 26
Boyer, 60 E. 57.	Group Show: Paintings,	to Nov. 30
Brooklyn Museum.	George Ennis; Paul Gill: Paintings,	to Nov. 26
	Masks, Barbaric and Civilized,	to Jan. 1
Buchholz, 32 E. 57.	Sculpture by Eight Painters,	to Nov. 25
Carstairs, 11 E. 57.	Paris in the '90's: Paintings,	to Dec. 2
Contemporary Arts, 38 W. 57.	Group Show: Paintings,	to Nov. 18
Decorators, 745 Fifth.	Room Settings,	to Jan. 6
Downtown, 113 W. 13.	Contemporary American Genre: Paintings,	to Nov. 28
Durand-Ruel, 12 E. 57.	Cassatt; Morisot: Paintings,	to Nov. 17
Durlacher, 11 E. 57.	XIII to XX Century Drawings,	to Nov. 30
F. A. R., 19 E. 61.	American Indian: Paintings,	to Nov. 18
Ferargil, 63 E. 57.	Clarence Carter; E. Hoyt: Paintings,	Nov. 13-26
	Barse Miller: Paintings,	to Nov. 17
Fifteen, 37 W. 57.	Alice Judson: Paintings,	Nov. 13-25
French Art, 51 E. 57.	Modern French Masters: Paintings,	to Nov. 30
Grand Central, 15 Vanderbilt.	Kirk; Margulies: Paintings,	Nov. 14-28
Grant, 175 Macdougall.	Fine Arts Guild: Paintings,	Nov. 13-27
Hammer, 682 Fifth.	Fabergé: Jewels,	to Nov. 30
Harlow, 620 Fifth.	Walt Disney: Wash Drawings,	to Nov. 30
Harriman, 63 E. 57.	Cézanne: Paintings,	to Dec. 2
Howell, 41 E. 57.	Early European Porcelains,	Nov. 13-27
International Studio, 11 E. 57.	Hearst Collection,	to Nov. 18
Keppel, 71 E. 57.	Modern Masters: Prints,	to Nov. 18
Kleeman, 38 E. 57.	Eakins: Paintings,	to Nov. 30
Knoedler, 14 E. 57.	Ryder; Newman: Paintings,	Nov. 13-Dec. 2
Kraushaar, 730 Fifth.	Russell Cowles: Paintings,	to Nov. 30
Julien Levy, 15 E. 57.	Gabor Peterdi: Paintings,	to Nov. 18
Lilienfeld, 21 E. 57.	Souverbie: Paintings,	to Nov. 30
Macbeth, 11 E. 57.	Americana Paintings, Prints,	to Nov. 30
Matisse, 51 E. 57.	Modern French Paintings,	to Nov. 30
Mayer, 41 E. 57.	Toulouse-Lautrec: Lithographs,	Nov. 13-Dec. 2
Metropolitan Museum.	Life in America, 300 Years: Paintings,	to Jan. 1
	Daguerreotypes,	to Dec. 7
Midtown, 605 Madison.	Minna Citron: Paintings,	to Nov. 20
Milch, 108 W. 57.	Carlo Llopi: Painting,	Nov. 13-Dec. 2
Montross, 785 Fifth.	E. K. Salley: Paintings,	to Nov. 25
Morgan, 37 W. 57.	De Witt Peters: Paintings,	Nov. 13-20
Morgan Library, 20 E. 36.	Selections from the Morgan Collection,	to Dec. 31
Morton, 130 W. 57.	Helen Stotesbury: Paintings,	to Nov. 18
Museum of the City of New York.	Cathedral of St. John,	Nov. 15-Feb. 14
Museum of Costume Art, Rockefeller Center.	American Dress,	to Jan. 31
Museum of Modern Art, 11 W. 53.	Dablow Ipcar: Paintings,	to Dec. 31
	Picasso Retrospective: Paintings,	Nov. 15-Jan. 7
Neumann-Willard, 543 Madison.	Selected Paintings,	to Nov. 30
Newhouse, 15 E. 57.	J. Barry Greene: Paintings,	to Nov. 25
Newton, 11 E. 57.	Owen S. White: Paintings,	to Nov. 18
Nierendorf, 18 E. 57.	Jawlensky: Paintings,	Nov. 13-Dec. 4
N. Y. Public Library.	American Printmakers,	to Nov. 30
O'Toole, 33 E. 51.	Old and Modern Masters,	to Nov. 25
Parzinger, 54 E. 57.	Contemporary Silver & Enamels,	to Jan. 1
Passedoit, 121 E. 57.	José de Creeft: Sculpture,	to Nov. 30
Perls, 32 E. 58.	Picasso: Drawings; W. Lam: Paintings,	Nov. 13-Dec. 2
Rehn, 683 Fifth.	Henry Mattson: Paintings,	to Nov. 18
Reinhardt, 730 Fifth.	Rudolf Jacobi: Paintings,	to Nov. 30
Robinson, 126 E. 57.	Group Show: Sculpture,	to Dec. 31
Schneider-Gabriel, 71 E. 57.	Small Modern French Paintings,	to Dec. 2
Studio Guild, 730 Fifth.	F. Calcott: Paintings,	to Nov. 18
Tricker, 19 W. 57.	Calapai; M. Harris: Paintings,	to Nov. 16
Uptown, 249 West End.	Chris Ritter: Paintings,	Nov. 14-Dec. 8
Valentine, 16 E. 57.	Eilsbemijs: Paintings,	to Nov. 17
Vendome, 339 W. 57.	Rosenbaum: Paintings,	to Nov. 16
Wakefield, 64 E. 55.	Antonio Salemme: Sculpture,	Nov. 13-Dec. 2
H. D. Walker, 38 E. 57.	Stuart Benson: Sculpture,	Nov. 13-Dec. 2
Walker, 108 E. 57.	George Grosz: Paintings,	to Nov. 18
Weyhe, 704 Lexington.	Prints & Drawings,	to Nov. 30
Whitney Museum, 19 W. 8.	Twentieth Century Artists,	to Dec. 3
Wildenstein, 19 E. 64.	Guiton Knoop: Sculpture,	Nov. 15-Dec. 5

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